

Spring 4-19-2009

## Senior Recital: Sara Wallace, clarinet

Lehigh University Music Department

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# Lehigh University Music Department

2008 - 2009 Season

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4.19.9  
Wallace

ZOELLNER  
ARTS CENTER • LEHIGH UNIVERSITY

The Lehigh University Music Department presents

Senior Recital  
Sara Wallace,  
*clarinet*

with

Eileen Wescoe, *piano*  
Susan Frickert, *piano*  
Colleen Curley, *flute*

Sunday, April 19, 2009  
7 pm Baker Hall  
Zoellner Arts Center



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## **PROGRAM**

### **Concert Paraphrase on Verdi's Opera "Rigoletto" for Clarinet and Piano**

Luigi Bassi  
(1833-1871)

Sara Wallace, *clarinet*  
Eileen Wescoe, *piano*

### **Duos for Flute and Clarinet**

Robert Muczynski  
(b. 1929)

*Andante sostenuto*  
*Allegro risoluto*  
*Moderato*  
*Allegro ma non troppo*  
*Andante molto*  
*Allegro*

Sara Wallace, *clarinet*  
Colleen Curley, *flute*

### **Sonata No. 2 in E-flat Major, op. 120 for Clarinet and Piano**

Johannes Brahms  
(1833-1897)

*Allegro amabile*  
*Allegro appassionato*  
*Andante con moto; Piu tranquillo*

Sara Wallace, *clarinet*  
Eileen Wescoe, *piano*

## **INTERMISSION**

### **Sonata for Clarinet and Piano**

Aaron Copland  
(1900-1990)

*Andante semplice*  
*Lento*  
*Allegretto giusto*

Sara Wallace, *clarinet*  
Susan Frickert, *piano*

## PROGRAM NOTES

### Bassi: Fantaisie on *Rigoletto*

*Rigoletto*, a melodrama in three acts by Giuseppe Verdi to a libretto by Francesco Maria Piave after Victor Hugo's play *Le roi s'amuse*, premiered in Venice in Teatro La Fenice, 11 March 1851. (Parker) By 1859, Lizst had used themes from *Rigoletto*, including the theme for the scene in which "the womanizing Duke of Mantua is romancing Maddalena" to the shock and surprise of "his bitter, hunchback court jester Rigoletto and Rigoletto's daughter Gilda, who is madly in love with the Duke," to compose a transcription for keyboard which was published in 1860. (Cummings) Luigi Bassi's (1766-1825) *Concert Paraphrase on Verdi's Opera "Rigoletto,"* – an emotional piece with expressive dynamics, harmonies, and use of rubato – is a very effective transcription for piano and clarinet. Clarinetist Luigi Bassi is "best remembered now for his operatic fantasias, most prominently [this] one based on Verdi's *Rigoletto*". (Hattner)

The form of this piece can be divided into twelve sections based on the character of the mood and on the tempo markings. The beginning *Andante* with piano solo and clarinet cadenza reflects the orchestra introducing the jester hunchback Rigoletto and his daughter Gilda. Next, the *Agitato* can depict *Act 3* of the Opera, when the assassin Sparafucile's sister Maddelena seduces the duke, love interest of Gilda, while Rigoletto and Gilda watch silently through the window from outside the duke's home. There is a large ritard before the *Poco meno*, which reflects a dinner scene. The fast moving notes of the *Adagio non tanto* ornament the harmonic changes and melody in the piano. Both the feminine and masculine aspects of the dolce section again represent the Duke and Maddelena. Light, airy segments contrast with the *Allegro con brio*. Many parts are marked *a piacere*, or "at your leisure," that vary the feeling of the cadenzas. The ending depicts the courtiers, who explain what pranks they have

played on Gilda and Rigoletto to the Duke. It is a very exciting piece to play, and Ricardo Morales and Alessandro Carbonare have both made successful recordings.

Hattner, David. "The Clarinetist Composer." Liner Notes.  
Copyright 2001, Northbranch Records, LLC. 13 April 2009.  
<<http://northbranchrecords.com/LinerNotes.htm>>

Robert Cummings. "Rigoletto: paraphrase de concert (after Verdi), for piano, S. 434 (LW A187)." 3 Apr. 2009 <<http://www.allmusic.com/cg/amg.dll?p=amg&sql=42:49056~T1>>

Roger Parker. "Rigoletto." *The New Grove Dictionary of Opera*. Ed. Stanley Sadie. *Grove Music Online. Oxford Music Online*. 3 Apr. 2009 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/O002584>>

### Muczynski: Duos for Flute and Clarinet

Robert Muczynski (born March 19, 1929 in Chicago, Illinois, U.S.) is a contemporary American composer who studied composition with Alexander Tcherepnin and piano with Walter Knupfer at DePaul University in Chicago, where he completed his Bachelor of Music degree and Master of Music degree in 1952. He received commissions from the Fromm Music Foundation in 1953 for his *First Symphony* and from the Louisville Orchestra Commissioning Project in 1954 for his Concerto No. 1 for Piano and Orchestra. Muczynski taught composition, piano, and theory at DePaul from 1955-6 and served as Chairman of the Piano Department from 1956-9. He made his Carnegie Recital Hall debut in March 1958 playing a program of his piano works. In addition to the Louisville Orchestra and DePaul University, he has worked with Rudolph Ganz at Roosevelt University and at the University of Arizona at Tuscon, where he remained as Professor and Head of Composition until retirement. He has won the top prize at the 1961 Concours International Composition Competition for his Sonata for Flute and Piano, as well as been recognized for his Third Piano Sonata, *Symphonic Dialogues*, and *Masks*. Muczynski's works have been performed internationally throughout the major cities of



Europe, Australia, and Asia. His orchestral and chamber music has been performed in the Lincoln Center, Kennedy Center, Orchestra Hall in Chicago, and the Wigmore Hall in London.

The *Duos*, dedicated to Camil Van Hulse, is a collection of six duets that can also be played by two flutes. Robert Muczynski uses elements from both early and modern music in his writing style for this piece. The beginning half of the expressive *Andante sostenuto* is organized neumatically, with several moving notes in the flute melody for each half note in the clarinet. Next the melodies become more hocket-like with dovetails between the two instruments. Dynamics range from ppp to ff. In the *Allegro risoluto*, the time signature alternates between five and two eighth notes per measure, with the occasional four or six, giving it a modern rhythmic feel. The *Moderato* is very melodious compared to the faster second and fourth movements. Note the use of accents in the *Allegro ma non troppo* and the use of dotted rhythms in the *Andante molto*. The final *Allegro* requires technical virtuosity in both instruments.

“Muczynski, Robert – Biography.” Composers. Naxos Worldwide Sites. Copyright 2009. Accessed 3 April 2009. <[http://www.naxos.com/composerinfo/Robert\\_Muczynski\\_22811/22811.htm](http://www.naxos.com/composerinfo/Robert_Muczynski_22811/22811.htm)>

### **Brahms: Sonata No. 2 in E-flat Major for Clarinet and Piano**

Johannes Brahms (1833-1897) originally composed Sonata No. 2, op. 120 for clarinet or violin and pianoforte in 1894, dedicating it to the impressive clarinetist Richard Mühlfeld. Sonata No. 2 was published the following year, premiering in Vienna, January 8, 1895, three days before Sonata No. 1 was first performed. During this stage of writing in the 1890s, Brahms' support from his musical coterie began to collapse due to the death of Elisabet von Herzogenberg, Hermine Spies, Billroth, Bülow, and Spitta. Johannes Brahms had also declared his compositional period at an end, despite “robust health,” and left two works unfinished. Despite these hardships, Johannes Brahms continued to tour and to write other “reflective, autumnal” chamber music for clarinet, such as his Clarinet Trio op. 114. It was in part the inspiration of Richard Mühlfeld, “clarinetist of the court orchestra in Meiningen, [who] stirred him from his

lethargy” which lead to “a rich harvest of chamber works with clarinet (opp.114, 115 and 120), the last issued in 1895.” In addition to these works, in 1891 Brahms “collected and published 13 canons composed from the 1850s onwards, and in 1894 he gathered in seven volumes his arrangements for voice and piano of 49 German folksongs. His four collections of short piano pieces opp.116–9 seem to represent a similar activity, though evidence suggests that most if not all the pieces were recently composed.”

The first movement of this sonata, *Allegro amabile*, begins softly in the clarion register of the clarinet with gently rising and falling dynamics implied by the phrase structure, ending with a subito forte at a short series of sequences. Constant rhythmic repetition with dovetails between the two instruments seems to define this piece. This unchanging yet moving rhythm implies freely flowing melodies. Variations on the themes of the introduction and beginning theme, complex harmonic and rhythmic interplay between the clarinet and piano, and experimentation with incremental pitch changes up and down scales with triplet arpeggios are prominent throughout this piece. Harmonically, use of anticipation between V7 and I in the piano part contributes to a smooth and connected playing style yet also leads to syncopation in terms of emphasis on particular weak beats. Octaves and open intervals are omnipresent, and low long tones in the clarinet part stand out to reflect a scenic change. Triplet against duple rhythms are also common, especially in the *Tranquillo* section at the end of the first movement. The second movement, *Allegro appassionato*, counted in three and contains several modulations. The final movement, *Andante con moto*, contains dotted rhythms, translucent harmonies implied by the moving thirty-second note figures and dovetails between the piano and clarinet, and a dramatic ending which showcases a pitch range largely in the clarion register of the clarinet part.

George S. Bozarth and Walter Frisch. “Brahms, Johannes.” *Grove Music Online. Oxford Music Online*. 18 Dec. 2008 <<http://www.oxfordmusiconline.com/subscriber/article/grove>>



## Copland: Sonata for Clarinet and Piano

Aaron Copland (b. Brooklyn, NY, 1900 – d. North Tarrytown, NY, 1990) is known for his contributions to the style of American music, including music in a wide range of ability levels and genres such as ballet, opera, chamber, orchestral, and film scores. Copland studied theory and composition with Rubin Goldmark and piano with Victor Wittgenstein and Clarence Adler beginning as a student at Boys' High School. Other influences to his musical education came from regularly attended concerts, operas, and dance recitals like performances by Isadora Duncan and the Ballets Russes, as well as library research for the latest European and American scores. As a student of Nadia Boulanger and before his return to the United States, he completed the ballet *Grohg*, his first orchestral score. His earliest works reflect styles of Italian opera, the piano works of Chopin and Liszt, and eastern European Jewish music. Though his first compositions were met with much skepticism, Aaron Copland avoided a full-time university position and continued to compose. His later works such as *El salón México* and *Appalachian Spring* brought him popular acclaim, the Pulitzer Prize, and the New York Music Critics' Circle Award. Originally regarded as "exotic jazzy urbanity," his style is now thought of as distinctly American. Copland's melodic writing is "direct and vigorous, featuring frequent skips and leaps, even in vocal works" with "closely coordinated melodies and harmonies." His rhythms are "often declamatory, suggesting the accentual patterns of prose, rather than conventional song or dance patterns," and syncopation is often used. He considered composition as a "fundamentally emotional experience" and as "an act of 'self-expression' and 'self-discovery.'" Aaron Copland continued to lecture, teach, and write throughout the 1950s, as well as after this era.

This Sonata for Clarinet and Piano, composed 1942-3 by Aaron Copland (1900-1990) and originally written for violin and piano, was transcribed for clarinet and piano in 1983 and revised in 1986. The sonata is arranged in three movements: *Andante semplice*, *Lento*, and *Allegretto giusto*. The first movement opens *cantabile* with piano chords. Calm statements in the clarinet are varied and

answered in a call-and-response form by the piano. The clarinet part becomes gradually faster and more animated. Accents and outlining of the clarinet melodies by the piano help establish the type of interplay used between the two instruments. The time signatures and tempo markings are varied greatly throughout the movement, and there is a jazzy-sounding syncopation to the rhythms, especially of the first and third movements that fit Copland's style well. Alternating arpeggios in the form of repeated thirds in the *marcato* section make the rhythm more condensed and the contrast between the *Poco allargando* and the slower segments more exciting. The *Lento* movement, like the first movement, begins with piano. Half notes with ties are used extensively in the legato clarinet part, and dynamic markings vary greatly to heighten the expressivity. In the faster and busier third movement, subito dynamic changes, romantic harmonies, and diverse articulations are used.

Howard Pollack. "Copland, Aaron." *Grove Music Online*. Oxford Music Online. 3 Apr. 2009 <<http://www.oxfordmusiconline.com/subscriber/article/grove/music/06422>>

Sara Wallace is a Lehigh University Senior majoring in Clarinet Performance



## ABOUT THE ARTISTS

and Music History. She is a member of the International Clarinet Association and has toured with the Lehigh Philharmonic Orchestra in South Africa. Sara has performed with the East Winds Quintet and has attended the Pennsylvania Academy of Music Summer Festival and the Oklahoma Clarinet Symposium. She is currently a member of the Lehigh Wind Ensemble and Philharmonic Orchestra. Sara was recognized for her musical talents at Lehigh with the Snyder Marching 97 Scholarship. She plans to continue her studies at the graduate level next year in the fields of Musicology, Music Performance, and Music Therapy, and she is interested in studying Maurice Ravel and the impact of his brain disorder and other health problems on his career as a composer, conductor, and performer.

Eileen Wescoe, pianist, is experienced in chamber music, theater and orchestral music performance. Ms. Wescoe is accompanist for the Concord Chamber Singers, Camerata Singers and Lehigh University Choral Arts. As piano accompanist, she performs with faculty and students in vocal and instrumental recitals and performance classes at Moravian College and Lehigh University, having accompanied students in master classes with renowned artists, including John Aler, Yo Yo Ma, Frederica von Stade, Denyce Graves and Samuel Ramey. Ms. Wescoe has performed Steven Sametz's numerous premieres and toured Europe and the United Kingdom with two choral groups as accompanist on piano and organ.

A professional organist and pianist since the age of fourteen, Susan Frickert has served Lutheran and U.C.C. congregations in and around the Lehigh Valley for over forty years. She has served as pianist in the pit orchestras for area shows including Civic Little Theater, Munopco, Allentown College DeSales, Cedar Crest College and Nazareth High School. She received her undergraduate education at Cedar Crest and Muhlenberg Colleges as a music performance major, studying with Wilbur Hollman and Ludwig Lenel, with later graduate studies at the Lutheran Theological Seminary at Philadelphia. An active member of the Lehigh Valley Chapter of the American Guild of Organists since a teenager, Susan has the distinction of having been one of the youngest Deans on record, serving three consecutive terms.

Colleen Curley is a Lehigh University Sophomore majoring in Biology. She is a member of Kappa Kappa Psi, Wind Ensemble, Lehigh University Philharmonic, and the Marching 97. She has participated in the Berks County All-County Band and played in her high school pit orchestra for *Beauty and the Beast* and *How To Succeed in Business Without Really Trying*. This summer she was selected to participate in a summer research program at Lehigh sponsored by the Howard Hughes Medical Institute having to do with health and blood cell isolation.

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 Joan and Richard E. Brownell  
 Edith and Jerome Cohl  
 Cindy and Walter Conway '95G  
 Corinne R. and Jame M. Crook  
 Current Concepts—Home Automation Specialists  
 Lawrence Dottor '86P  
 Beverly and Thomas Eighthy  
 Anne and A. Craig Evans  
 Henry H. Fetterman, Jr.  
 Patricia and Richard A. Foltz '60 '86P '88P  
 William '50 and Lois Frederick '50  
 Benjamin I. Freed '00  
 Louise French  
 Sharon and Kenneth Friedman  
 Christina A. Fritz  
 Joseph M. Fulfs  
 Donald C. Garaventi '58  
 Sara A. George  
 Margaret and Daniel Z. Gerhart '67  
 Gillian K. Girvin  
 John T. Grant '87  
 Virginia K. T. Gress '74  
 Judith Haase  
 Lynne B. '59 and Leon M. Harbold '59  
 Brooke R. Hartman, Jr. '54 '81P  
 David A. Hawk '82  
 David L. Heine '74  
 Linda A. and Richard G. Heintzelman  
 Marie E. Helmold '81  
 Linda and James Henry  
 Janice '78G and Robert Henson  
 Ann Mayer Heselwood  
 Patricia and George Hudimac, Jr.  
 Harriet W. Hursh '44WCatherine M. Ingal '12P  
 Dianne Jacobetz  
 Virginia and Thomas E. Jensen '56  
 Ann M. Kem  
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 Theresa Kunda and Donald Barry  
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 Holly Lora  
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 Venus and Gary E. Majeski  
 Lucille and Donald Marshall  
 Margaret and Willard Marshall  
 Carolina '78G and George McCluskey, Jr.  
 Xiaoyan and John McCormick  
 Mark and Indira Morawski  
 Ron and Cathy Mordosky  
 Marie and Gordon Mowrer  
 Robert C. Muir, Jr. '40  
 Virginia T. Niemeyer '43W  
 Gina and George Ortwein  
 Harriet and Sidney Parmet  
 Amy K. Pavlakovich '12H  
 Judith Pennington and Steven H. Weintraub  
 Heinz G. Pfeiffer  
 Mary T. Pongracz '64  
 Louise A. and Cornelius P. Powell  
 PPL Electric Utilities Corporation  
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 Karen and John Samuels  
 Dianne '82G and John P. Schellenberg  
 Jean M. Seibel  
 Lisa S. Semmel  
 Anita C. and Thomas D. Shannahan, Jr. '53  
 Fred and Ginny Shunk  
 Deborah Groth and John F. Sise '72  
 Blu Smith  
 Mervin P. Smolinsky  
 Ellen K. and Marshall E. Stahl  
 John W. Stemler  
 Marjorie Stevens '48W  
 Aurelie C. Thiele  
 Froy and Dick Thompson  
 Alla and Ken Toff  
 Abby and Mark Trachtman  
 Verna Rapp Uthman  
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 Sonja and Clint Walker  
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^Deceased

\*Friend of Zoellner Arts Center who also made an endowment or capital gift of \$5,000 or more to Shine Forever: the Campaign for Lehigh

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# Lehigh University Music Department

## 2008-2009 Season

### September

14 at 3 pm  
21 at 3 pm

Opera on Opera: *The Music Master* and *Tony Caruso's Final Broadcast*  
Faculty Recital: Margaret Hanegraaf, *soprano: Tango!*

### October

5 at 3 pm  
17 & 18 at 8 pm  
31 at 8 pm

Faculty Recital: Serafin String Quartet: *From Pioneer to Pinnacle*  
LU Philharmonic: *Ruling the World*: Eugene Albulescu,  
conductor and soloist  
LU Choral Arts: *In That Great Gettin' Up Mornin'—*  
*A Celebration of Spirituals*

### November

1 at 10 am  
1 at 8 pm  
  
7 at 8 pm  
8 at 8 pm  
9 at 2 pm  
  
15 at 8 pm  
23 at 3 pm

Arabic Music Seminar for String Players and Composers  
LU Choral Arts: *In That Great Gettin' Up Mornin'—*  
*A Celebration of Spirituals*  
New York Jazz Repertory Orchestra: *A Tribute to the Big Bands*  
LU Jazz Ensemble, Band & Combo  
Student Chamber Ensembles: Lehigh Percussion Ensemble,  
Clarinet Choir, Brass Ensemble, Jazz Combos, String Quartets  
Fusion Fest: *Jazz from Brazil*  
LU Wind Ensemble: *Treasures for Winds*

### December

1-3 at 12 pm  
5 & 6 at 8 pm  
7 at 4 & 8 pm

Noon Recitals: Solo performers and chamber groups  
LU Philharmonic: *On the Banks of the Danube*  
LU Choral Arts: *Christmas Vespers at Packer Chapel*

### January

24 at 8 pm

Monocacy Chamber Orchestra: *Big Fun*

### February

1 at 3 pm  
8 at 3 pm  
20 & 21 at 8 pm

Faculty Recital: David Bakamjian, *cello* & Brian Ming Chu, *baritone*  
Serafin String Quartet with Kate Light: *Einstein's Mozart: Two Geniuses*  
LU Philharmonic: *Afloat on the Ocean*

### March

14 at 8 pm  
15 at 3 pm  
20 & 21 at 8 pm  
22 at 3 pm  
27 at 8 pm  
29 at 3 pm

Fusion Fest: *Led Zeppelin Big Band*  
LU Jazz Faculty: *Song of Storyville*  
LU Choir, Glee Club and Dolce: *A Bach Birthday Bash!*  
East Winds Quartet: *La Connexion Française*  
New York Jazz Repertory Orchestra: *Electric Miles*  
Faculty Recital: Eugene Albulescu, *piano*

### April

4 at 8 pm  
5 at 2 pm  
  
5 at 5 pm  
13, 15, & 17 at noon  
17 & 18 at 8 pm  
19 at 2 pm  
19 at 5 pm  
19 at 7 pm  
24 & 25 at 8 pm  
26 at 3 pm  
27 at 8 pm

LU Jazz Ensemble, Band & Combo: *Tribute to Count Basie*  
Student Chamber Ensembles: Lehigh Percussion Ensemble,  
Clarinet Choir, Brass Ensemble, Jazz Combos, String Quartets  
Junior Recitals  
Noon Recitals: Solo performers and chamber groups  
LU Philharmonic: *Spain and Italy*  
LU Symphonic Band  
Senior Recital: Ashley Rittenhouse, *clarinet*  
Senior Recital: Sara Wallace, *clarinet*  
LU Choral Arts: Handel: *Israel in Egypt*  
LU Wind Ensemble: *Down to the Sea in Ships*  
LUVME & LU Philharmonic Orchestra: *Student Compositions*